

The Journal of the Musical Home Everywhere

THE ETUDE

Music Magazine



THE LUNA LAMBERT

JUNE 1930

PRICE 75 CENTS

Two A YEAR

Musical score for 'Dancing Dryads' featuring piano and violin parts. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'p' (piano) and 'f' (forte). The tempo is marked 'Allegro 3/4, 110'.

Con. by orchestra, 12

Allegro con moto 3/4, 110

DANCING DRYADS

FREDERICK KEATS

Continuation of the musical score for 'Dancing Dryads'. It includes piano and violin parts with various musical notations and dynamic markings.

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Musical score for 'Dancing Dryads' featuring piano and violin parts. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'p' (piano) and 'f' (forte). The tempo is marked 'Allegro 3/4, 110'.

* From here go back to page and play to First, then play First

THE MAGIC OF NIGHT

A SOUVENIR

CLARENCE KUHLMANN

THE STORY

Every melody new drawing room piano Grade 4
Andante con molto espressione

Andante con molto espressione

Poco agitato

Calmato

Agitato

Lento

Lento e mesto

Coda

ON THE VILLAGE GREEN

WILLIAM BAINES

Moderato N. 1-11

Moderato N. 1-11

Allegretto

Allegro

Allegro

SYLVIA'S DREAM
VALSE

THE STUDE

ADAM GRISEL

Tempo di Valse 3/4 = 78

First ending marked 1

Second ending marked 2

THE STUDE

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TRIO

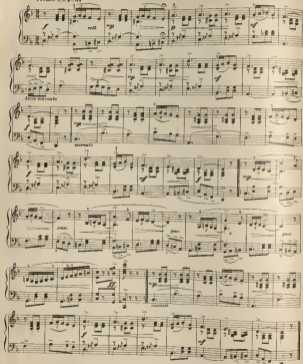
It's a popular dance rhythm
Grove 3

Grady, J.

LA BAILARINA
THE SPANISH DANCER

WALLACE A. JOHNSON, Op. 204

Tivane W. W. L. M.



MINUET A L'ANTICO

W. C. K. SEFIDICIN

one of the most popular music styles. Credit it

Peter Allendoerfer

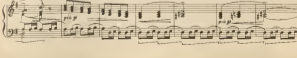
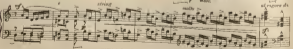
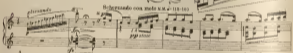




Allegretto non troppo, Quasi
"Le Vieux Carre" A. Scherzinger
of New Orleans

CARNIVAL IN NEW ORLEANS

WALTER NIMMANN, Op. 97, No. 3



This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It consists of several systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. Key markings include "piano" at the top, "crescendo" and "pizzicato" in the middle, and "Tempo I. a. 12-14" in the lower section. The piece concludes with a "fine" marking and a "marcato" instruction. The notation is written in a style characteristic of the Romantic era, with a focus on expressive dynamics and tempo changes.



... "at the Baldwin"

... perhaps the most famous phrase in all music
... for there is scarcely an hour of the day or
evening but that somewhere the voice of the
Baldwins is being heard in public. Not the
Baldwins means to some a vision of the great
concert halls of the world with an heroic,
Glenn-like Richard or a Lhevinne at the
keys ... not the Baldwins meant the Opera
to others ... Chabrier, Bor, Johnson ... not
the Baldwins to still others meant the best of the
youngsters in the art ... for the Baldwins is the

careful choice of more than two hundred broadcasting stations, on the *Radio*—a thousand means the supreme pleasure of sitting down and joining hands, as it were, with the rosy and ebony fingers of the beautiful Baldwin. To trade your present piano for a Baldwin a good judgment. Is this a NOW is to enjoy truly great music today as well as tomorrow tomorrow. Grand as priced from \$1450. We will send you a catalog and details of our Budget Payment Plan?



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THE STUDE

THE STUDE

WE GALBRAITH

J. LAMONT GALBRAITH

Andante religioso

1 Pa-ther of Life, we
1 Th-ine of Life, we

pry to Thee a - lone, Know-ing Thy bound-less love the glo-ri-ous Son
pry to Thee a - lone, Know-ing Thy bound-less love the glo-ri-ous Son

How so Thy love, that no man knoweth, way to those who seek the love when lost steps
He will show us, like pilgrims from a - far, Till through the mist shall gleam the morn-ing

Lead us to Thy love, that no man knoweth, way to those who seek the love when lost steps
He will show us, like pilgrims from a - far, Till through the mist shall gleam the morn-ing

2. Like us Thy light, that dark-est eyes may see, and dark-ly move to see us on-ly

Thou, who with love, to com-fort those who sigh, That

may my heart be glad to go - - - - -

and com-fort

pry to Thee a - lone, Know-ing Thy bound-less love the glo-ri-ous Son

How so Thy love, that no man knoweth, way to those who seek the love when lost steps
He will show us, like pilgrims from a - far, Till through the mist shall gleam the morn-ing

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CONCERT WALTZ

IN D

THE STUDY

T. D. WILLIAMS

Brilliant but not difficult

VIOLIN

Tempo Waltz

PIANO

THE STUDY

JUNE 1930

Page 425

Mod. A.

TO THE FRONT

Imitate the swing of a full back, Grade 3

Maestros M M 4-180

SECOND

F. A. CLARK

Musical score for the second part of 'To the Front'. It consists of ten systems of music, each with a treble and bass staff. The music is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes dynamic markings such as *f*, *ff*, *mf*, and *pp*. A section of the score is marked *Fine* and *Finale*.

TO THE FRONT

Maestros M M 4-180

PRIMO

F. A. CLARK

Musical score for the primo part of 'To the Front'. It consists of ten systems of music, each with a treble and bass staff. The music is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes dynamic markings such as *f*, *ff*, *mf*, and *pp*. A section of the score is marked *Fine* and *Finale*.

SWING SONG

THE STUDY
JAMES R. GILLETTE

Allegretto x. m. 2-4

See Add Two Bars. Plate 4

Musical score for **SWING SONG** by James R. Gillette. The score is written for Piano (P) and includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *Andante*, *Allegretto*, and *Andante*. The score is divided into sections with labels like "Add Two Bars", "Plate 4", and "Add Two Bars". The tempo is marked "Allegretto x. m. 2-4".

Excellent practice work in the First Grade 2
Tempo di Valzer x. m. 2-4

DAFFODILS

WALTZ

GRACE E. M. WHITE

Musical score for **DAFFODILS** by Grace E. M. White. The score is written for Piano (P) and includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *Andante*, *Allegretto*, and *Andante*. The score is divided into sections with labels like "Add Two Bars", "Plate 4", and "Add Two Bars". The tempo is marked "Tempo di Valzer x. m. 2-4".

THE HUMMING BIRD

With the right hand give all to "Two Pages" groups Grade 2

Allegretto $\text{♩} = 120$

CHARLES E. OVERBURY

Musical score for 'The Humming Bird' by Charles E. Overbury. The score is written for piano and features a right-hand melody and a left-hand accompaniment. The tempo is marked 'Allegretto' with a metronome marking of 120. The score consists of eight staves of music, ending with a double bar line and a key signature change to C major.

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LITTLE TIDDLEWINKS

AT PLAY

W. CAVEN BARRON

Design in "vertical" style Grade 1

Joyously

Musical score for 'Little Tiddlewinks At Play' by W. Caven Barron. The score is written for piano and features a right-hand melody and a left-hand accompaniment. The tempo is marked 'Joyously'. The score consists of eight staves of music, ending with a double bar line and a key signature change to C major. Performance markings include 'moderately loud', 'loudly', 'softly', 'pianissimo', 'moderately loud', 'loudly', 'piano', and 'fz'.

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THE LITTLE RED SOLDIER

A soldier bold and brave as he,
 Began on four on land on sea,
 With ground torch and loaded gun
 He roars and tells the Victory's won.

M. L. PRESTON

Grade 1

Tempo di Marcia

Musical score for 'The Little Red Soldier' by M. L. Preston. The score is written for piano and features a right-hand melody and a left-hand accompaniment. The tempo is marked 'Tempo di Marcia'. The score consists of eight staves of music, ending with a double bar line and a key signature change to C major. Performance markings include 'mf', 'fz', 'fz', 'fz', 'fz', 'fz', 'fz', and 'fz'.

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- RADIO BROADCASTING COURSE
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TROUBLED QUESTIONS ANSWERED

By ROBERT BRANIN

30 questions left for answers in THE ITIN were answered by the following and others of the regular. Only those in parentheses were left for the following.

Short Questions

Q. What are the best ways to learn to play the piano? A. The best way is to learn to play the piano by the method of the piano teacher. The piano teacher will teach you the proper way to play the piano and will give you the proper technique for playing the piano. The piano teacher will also teach you the proper way to play the piano and will give you the proper technique for playing the piano.

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The Helpful Parent

THE HELPFUL PARENT. The parent who is interested in the musical education of his child should first of all be a helpful parent. The parent who is interested in the musical education of his child should first of all be a helpful parent. The parent who is interested in the musical education of his child should first of all be a helpful parent. The parent who is interested in the musical education of his child should first of all be a helpful parent.

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PARENTS AND PRACTICE

A Teacher's Note to the Parents of Her Pupils

Parents, I am sure you are all interested in the musical education of your child. I am sure you are all interested in the musical education of your child. I am sure you are all interested in the musical education of your child. I am sure you are all interested in the musical education of your child.

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Two Street Superstitions

TWO STREET SUPERSTITIONS. The first superstition is that the piano is the best instrument to play in the home. The second superstition is that the piano is the best instrument to play in the home. The first superstition is that the piano is the best instrument to play in the home. The second superstition is that the piano is the best instrument to play in the home.

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[illegible]

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